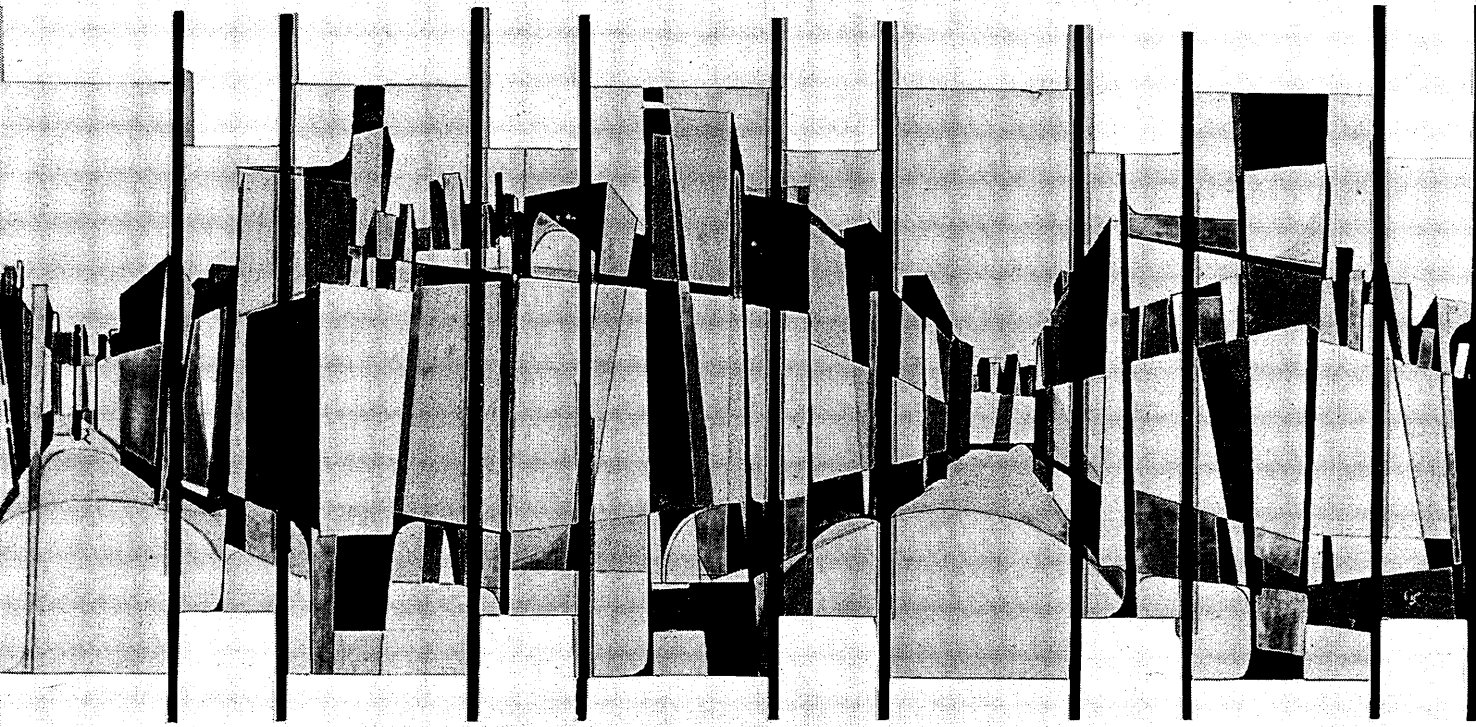


the  
florida architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS OF THE AMERICAN INSTITUTE OF ARCHITECTS



August, 1965

# *Announcement*

## **Seminar**

# **Foundations and Wind Resistive Building Construction**

A seminar on Foundations and Wind Resistive Building Construction, sponsored by the Florida Association of Architects of the American Institute of Architects, will be held at the Dupont Plaza Hotel in Miami on Friday, September 10, 1965, from 9:00 A.M. to 4:00 P.M.

The program will be presented by a panel of prominent Structural Engineers including MR. NORMAN DIGNUM of Dignum Associates, Coral Gables, and MR. JACQUES L. CLARKE of Oboler & Clarke, Inc., Miami Beach.

More details will be announced later by mail. Please circle the date and plan to attend. Free Registration.

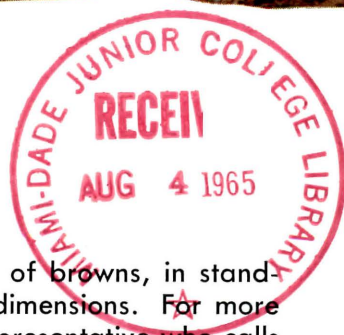




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# The Florida Architect

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## In This Issue ---

Church Plant May Be Planned First For Service Role . . . . .	4
Arlinghouse — elegant apartment complex . . . . .	7
You and Architecture . . . . .	11
<i>By William T. Arnett, AIA</i>	
Gateway Arch of St. Louis — Progress Report . . . . .	12
Loch Ness Monster Bobs Up In Florida Waters . . . . .	17
Reward Good Design With Less Taxes . . . . .	20
Key West — The Old Island Restores Itself . . . . .	21-22
<i>By Mary Wood Malone</i>	
UF Graduate Honored . . . . .	24
Advertisers Index . . . . .	24
Tampa Federal Office Building . . . . .	25

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### FRONT COVER

The mural to be placed in the lobby of the Tampa Federal Office Building is named "The Endless City" and was conceived by Frank Prince, Tampa, to indicate a growing awareness of the urban growth explosion of our country and the needs for order and beauty in growth. The mural will be composed of small, irregular glass mosaics on plate glass sections with a transparent epoxy adhesive and divided by verticals of walnut and aluminum now in place. It will be approximately 20 feet long and 6 feet high and the colors will be predominantly earth tones and black & white, with some brighter accent hues to provide a glowing color when back lighted by concealed spots in the ceiling construction. (Additional photographs page 25)

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FOTIS N. KAROUSATOS  
Editor

VOLUME 15  
NUMBER 8 1965

THE FLORIDA ARCHITECT



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## Glad to be here!

Our headquarters office has been moved to your wonderful state.

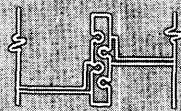
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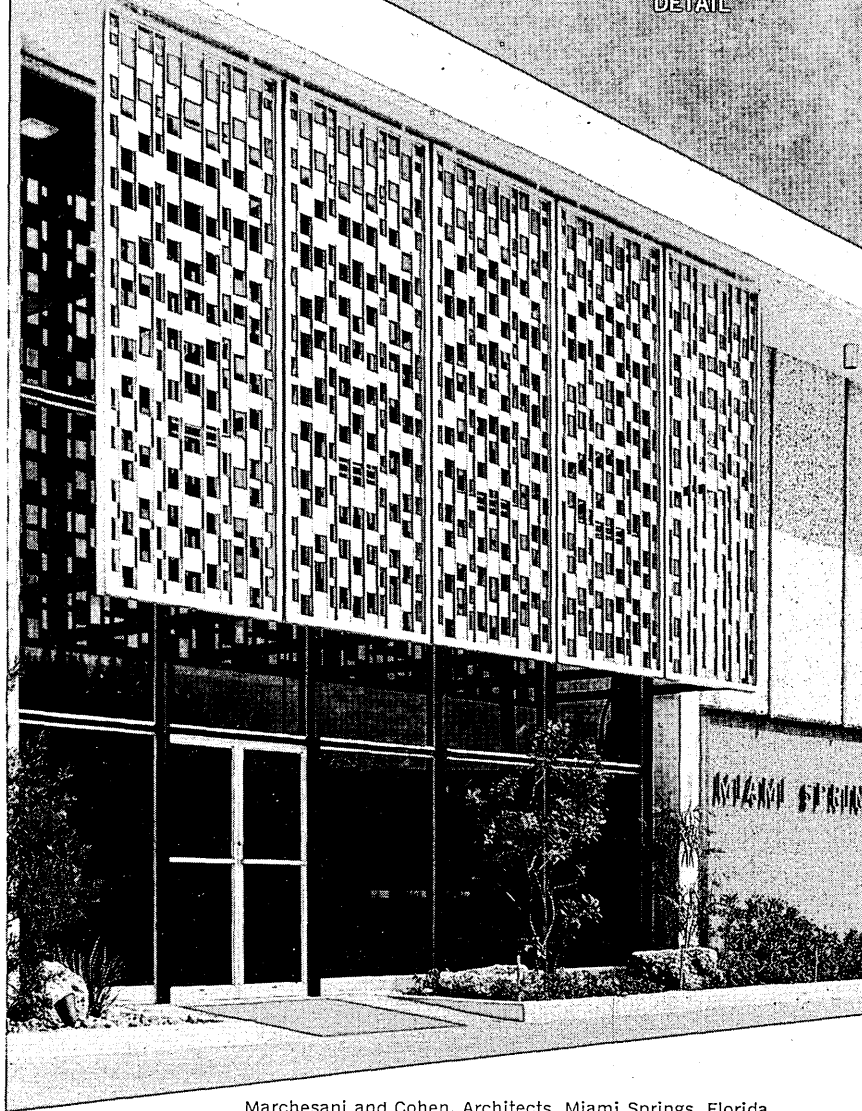
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DETAIL



Marchesani and Cohen, Architects, Miami Springs, Florida

Hurricane Cleo's 125 mph winds gave this Curtainscreen quite a test, but it survived handily. The colorful screen was created for solar shielding and decorative interest over the big glass entrance of Miami Springs City Hall in Florida. The screen also provided protection against flying debris during the storm. Julius Blum's Curtainscreen system consists of standard aluminum panels, cut to length and slip-fit between aluminum mullions. Colors, patterns, shapes and scale can be adapted for a great variety of custom results allowing the designer complete freedom at surprisingly low cost. Write for Bulletins 141A and 3123 and see Sweets Architectural File 6e/BL or Industrial Construction File 6b/BL for full details.



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## Church Plant May For Service Role Be Planned First

When clergymen and architects discuss "the church plant," they are not implying that house of worship are becoming factories of faith. They are simply recognizing the fact that there is much more to the modern church than the sanctuary.

Today's church, in fact, is likely to resemble a community center—a complex of rooms or even buildings for recreation, education, fellowship, meetings of all kinds, and administration as well as worship.

The architect's problem, says The American Institute of Architects, is to design all of these auxiliary facilities for efficiency and economy, but to keep the sanctuary as the focal point.

### Changing Role

The growth of the typical "plant" reflects the changing role of the church in the community.

Not long ago, as a noted architect has pointed out, the church was usually the community's tallest building. It was, both actually and symbolically, the center of community life.

In time, the steeple was dwarfed by the chimneys of industry and the towers of commerce. As the life of the community grew more complex, many clergymen regretfully came to feel that the church no longer played a central role—that it was simply a place to go on the Sabbath day to pay respect to the Creator.

Their response was to reassert the relevance of the church to the everyday problems of the community and its residents. To practice what they preached, they expanded the activities of the church well beyond once-a-week worship.

### Utility Emphasized

This required an expansion of facilities, and it also placed a new emphasis on the utility of church buildings. When a church complex is built today, it is not uncommon for a congregation with a limited budget to put up a social hall first, and hold its services there until money can be raised for the sanctuary.

Many clergymen and architects are stressing "service rather than symbolic self-importance" in religious buildings, as one minister put it. The steeple cannot hope to compete in size with the skyscraper, but the churches are being designed for new and meaningful roles in community life.



# GASGRAM



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**NATURAL GAS**  
IN THE HEADLINES

**NATGAS AIR CONDITIONING BREAKING ALL RECORDS!** North, South, East and West — all over Florida — special heating-and-cooling gas rates and new equipment are winning converts to natural gas all-year climate control. Peoples Gas System (Dade, Broward and Hillsborough Counties) expects to add as much tonnage in 1965 alone as in all previous years. Okaloosa County Gas District (Valparaiso) averaging three residential installations per week. Florida Public Utilities (West Palm Beach, Sanford) expects 1965 increase of 70% over 1964 total as does Gulf Natural in Panama City. Big new motels in Panama City (Gulf Natural Gas) and Clearwater (City of Clearwater) will have all-year heating-cooling. All in all, it looks like a long, cool summer!



**CLEARWATER COLLEGE DOUBLES NATGAS AIR CONDITIONING.** New Clearwater Extension Branch of St. Petersburg Junior College has first phase of its natural gas air conditioning system in service — 330 tons — covering Administration, Arts and Science buildings. Additional construction will boost this to 666 tons in July — eventually to 1080 tons. Architect is K. Whitney Dalzell; Consulting Engineers: Healy, Latimer and Associates; Supplier: Utilities Department, City of Clearwater.

**MORE "BIG NAMES" MAKING BIG NEWS WITH NATURAL GAS!** Good advice for individual operators: Watch what the big chains are doing. They have engineering and testing facilities to check every angle — costs, efficiency, maintenance, everything! Latest guideposts: Ramada Inn going to gas air conditioning in Panama City. Same chain using gas for boilers in new six-story Gainesville motor hotel, with natural gas also serving double-deck Wolfie's Restaurant. Gas for air conditioning in Clearwater's new Holiday Inn, along with lights, laundry, kitchen and pool heating. Howard Johnson going to all-gas kitchen in new Ft. Walton Beach spread. Mount Vernon Motor Lodge, Ocala, converting heating, hot water and pool heating from oil to natural gas.

**ALREADY BIG . . . GETTING BIGGER . . . BUT GAS SUPPLY IS NO PROBLEM.** Served by a new Peoples Gas System pipeline extension to Tampa's Port Sutton industrial area, Florida Phosphate Terminal Company's highly automated drying and storage plant is nearing full capacity operation. Already one of the State's largest natural gas users, with an hourly load of some 1200 therms, plans are under way to double the present installation in the near future. PgS engineers anticipate no problems in meeting the demand.

**INDUSTRY LEADER TAKES OVER ST. PETE MUNICIPAL SYSTEM.** United Gas Corporation, which serves more than 630,000 customers in Southern U.S. has taken over the natural gas distribution system in the St. Petersburg area. Although a newcomer to peninsular Florida, United has long been established as a major supplier of natural gas in the Panhandle area.



**ODD AND UNUSUAL ITEMS IN THE NATURAL GAS NEWS:** Ocala reports completely automated plant which uses natural gas to dehydrate charcoal briquettes after molding. Daytona Beach's Hawaiian Inn has natural gas fueled steam room and Sauna bath. Clark Rendering Company, Marianna, uses natural gas in its Animal Disposal plant, the end products being feed and fertilizer. Miami's Baker Carpet Co. has a dryer as big as a two-story house which uses over a million BTU per hour to dry rugs.

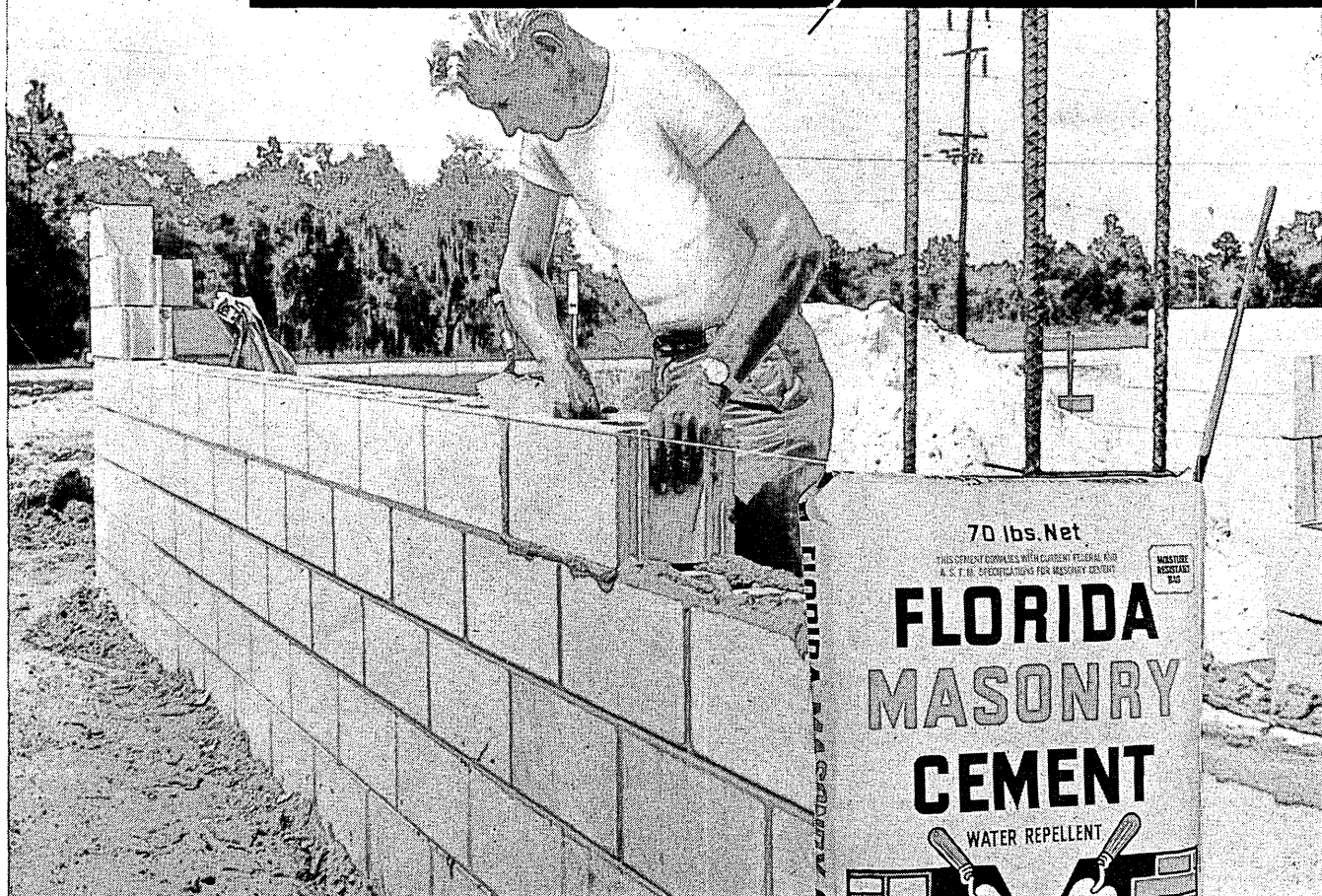
**JACKSONVILLE RESIDENTIAL GAS RATES SLASHED.** Florida's Public Utilities Commission has approved new residential rates in the Jacksonville district. The voluntary reduction by Florida Gas will represent a decrease of 17.2% in the Company's total charges for residential gas. Comparison of typical bills under the new rates with those of 1959, when natural gas was introduced, shows decreases ranging from 14.2% to 43.9%.



**WHATEVER THE PROBLEMS, NATGAS AIR CONDITIONING HAS ANSWERS.** If proof is still needed that natural gas air conditioning can now meet any demand, check this rundown: A Baptist Church in Chattahoochee with two 15-ton Arkla absorption units . . . a National Bank in Niceville . . . Bowling Lanes in Sarasota with 80 tons, engine driven . . . Pioneer Decorating in Ocala expanding and adding two Arkla units to one already installed . . . a showplace home on Culbreath Bayou, Tampa, and one in Country Club Estates, Deland . . . 10 tons in a Clearwater Beach Cafeteria, and 20 tons in a new Beach Motel . . . and so on down the long, long list.

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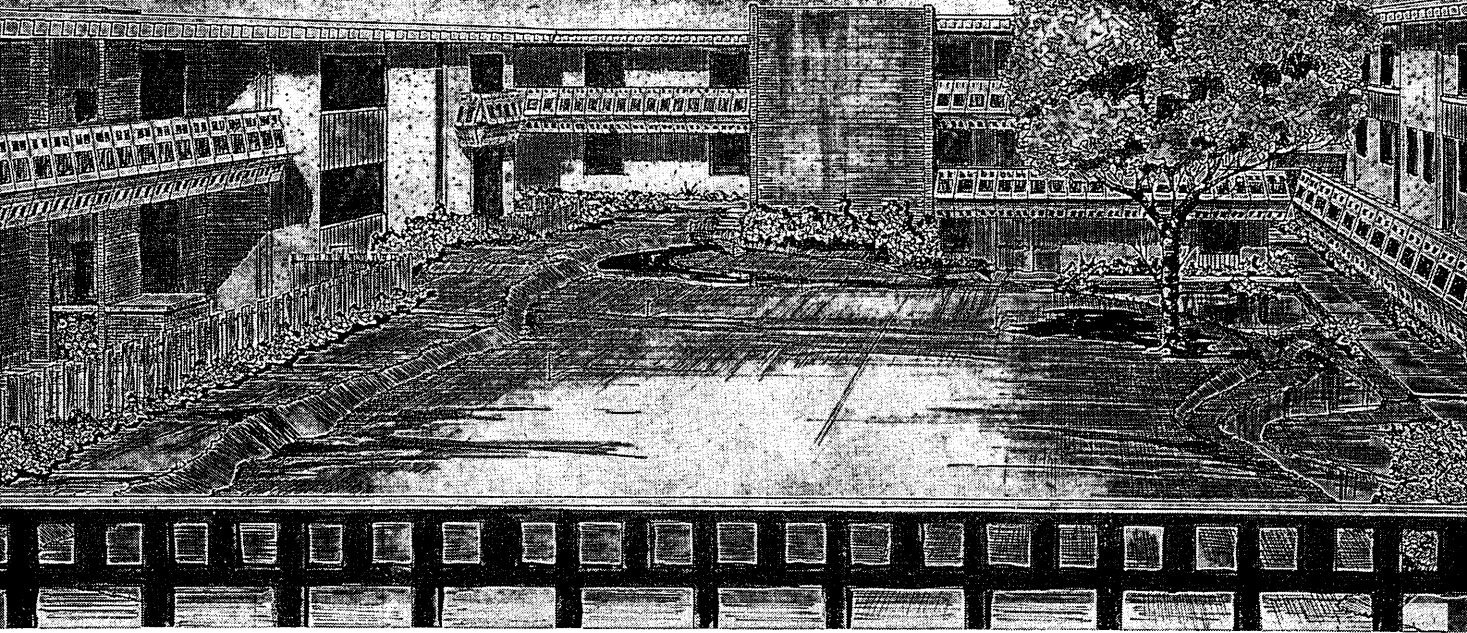
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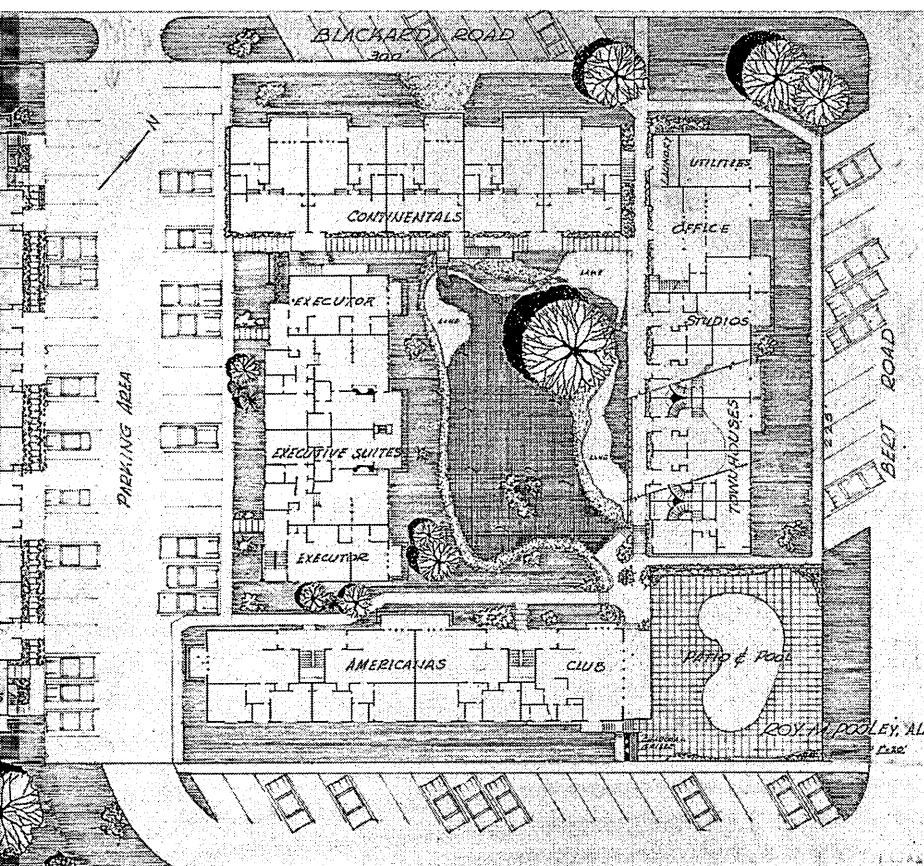




# Arlinghouse

ARCHITECT — ROY M. POOLEY, AIA

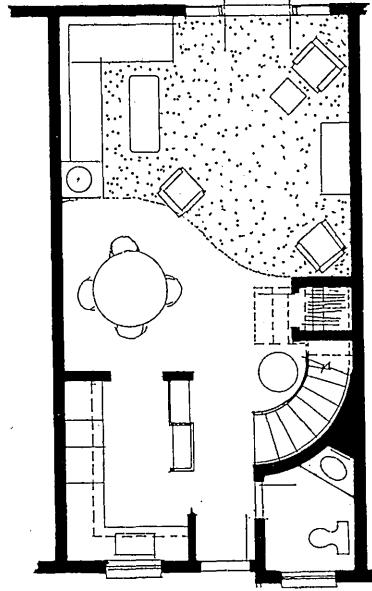
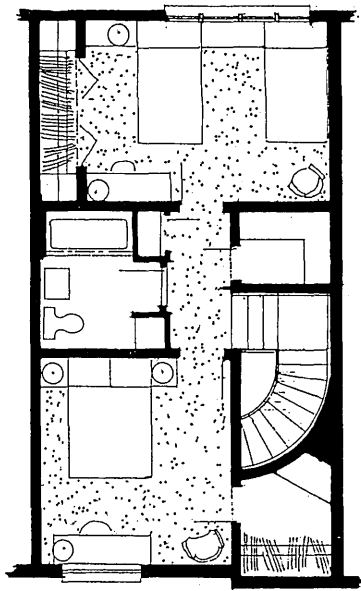
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## Arlinghouse—

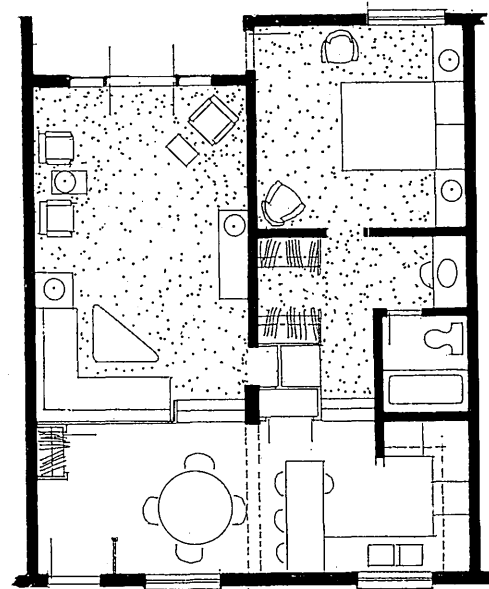
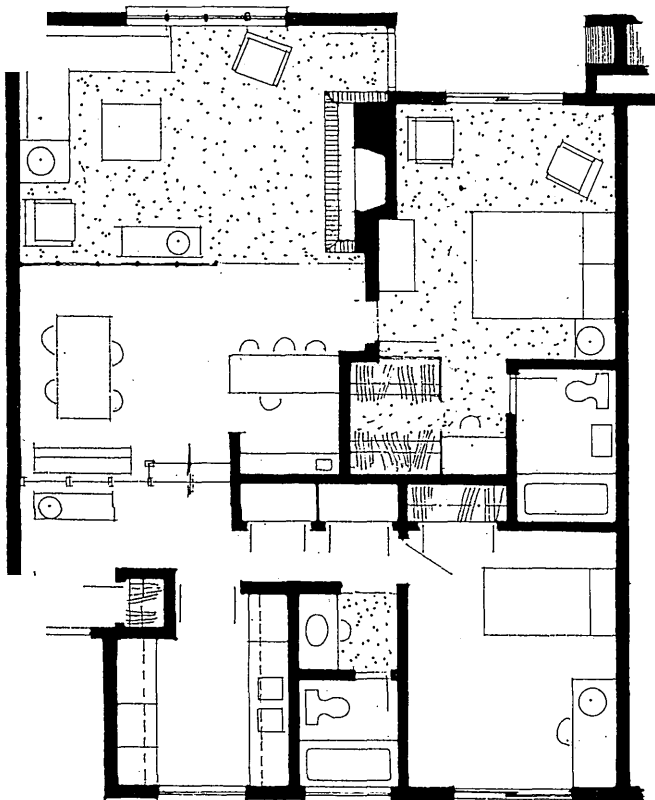


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## Message from the President . . .

# You and Architecture

By WILLIAM T. ARNETT, AIA

President, Florida Association of Architects

*You and your architect have an identical goal: achieving the best possible building for you.*

— Alfred Browning Parker, FAIA

\* \* \* \*

Architecture, without doubt, is the least understood of the arts.

When an architect contributes notably to the public understanding of architecture, it is an event worthy of attention; it is doubly so when the architect is a fellow Florida practitioner.

I refer, of course, to a book published last month by Delacorte Press, **YOU AND ARCHITECTURE**, by Alfred Browning Parker, FAIA, of Miami.

Al Parker, a 1939 honor graduate of the University of Florida and a member of the faculty there from 1940 to 1946—with time out to serve as a lieutenant in the Navy—wrote the book “to inform the public and to stimulate them to an appreciation of architecture.”

“If you have an appreciation of architecture”, says the author, “you will recognize and demand the best in building.”

This statement not only epitomizes the philosophy of the architect-author but also keynotes the meaning, purpose, and content of an informative and illuminating work.

The text is accompanied by over 300 superb illustrations, most of them by the eminent architectural photographer, Ezra Stoller.

By way of background, the book opens with a brief review of the successes and failures of man's building efforts in the past. But architecture, the author concludes, “must renew

itself out of the here and now” for the ante-bellum days are over, and we are only “playacting” if we think otherwise.

### *American Traditionists*

Emphasis is placed on the work of three American traditionists: Henry Hobson Richardson, Louis Henri Sullivan, and Frank Lloyd Wright; and the reasons are made clear why these three men played such a vital role in shaping American architecture.

Because the book is by no means historical, the author may be forgiven for selecting Richardson, Sullivan, and Wright as the sole figures in tracing the democratic American tradition.

Few, at least, will disagree with the statement that these three “are the roots of an original American Architecture” and form “a single strong thread of continuity” in its development.

### *Yardsticks to Value*

The major portion of the book is devoted to a skillful presentation of yardsticks for the general public to use in measuring the architectural value of buildings. These practical and valuable guides relate to such tangible attributes as materials, craftsmanship, and site as well as to such intangible ones as unity, proportion, and balance.

Says the author: “The cumulative effect of architecture results from a building, plus its siting and landscaping, plus its furnishings . . . Think of architecture as beautiful, purposeful space. To enclose this space and to furnish it so that beauty and utility become one should be the architect's and owner's goal.”

In the section, Education of the Architect, the author pays tribute to his old teacher and mine, the late Rudolph Weaver, FAIA, who early developed at the University of Florida “an integrated system in which each design project was carefully coordinated” so that the student's work was “all related to the project.”

### *Are Architects Necessary?*

In the chapter headed Architect: Luxury or Necessity? the function of

the architect is described in some detail, and the cost of his service is explained.

Of the three individuals involved in building—owner, architect, and builder—each “must be effective in his own area or architecture can never result . . . Without an intelligent and understanding client, a capable architect, and a builder of integrity, creation of architecture is virtually impossible.”

What the architect must do, he concludes, is to design so that “the individuals who use the building will have something to grow into. Obviously, the building should be far better than they could possibly imagine or plan out of their own knowledge and experience. The architect, by virtue of his training, education, and experience, is equipped as no other person can be to set and accomplish goals in building far beyond the fondest dreams of the average client.”

### *Glimpse of the Future*

In the final chapter, Sooner or Later, the architect provides a tantalizing glimpse into the possibilities of the future.

Says he: “Change is an inexorable law of the universe. There is, however, no need to await it passively . . . Crystal ball gazing concerning the nature of things to come is both a challenge to our imagination and a necessity for our survival.”

Concerning the community which forms the environment for our buildings, the author points to the “inefficiency, confusion, deterioration, waste, and ugliness” in which we live.

“The architect is the natural selection, qualified by education and experience, to assume a larger responsibility in the design of new communities and the rehabilitation of the old.” **YOU AND ARCHITECT** is a fascinating, well designed, well written, well illustrated guide to the best in building. It is a pleasure to commend to the profession and public alike this book by a distinguished Florida architect.



# Gateway Arch of St. Louis

*Gateway Arch gets stabilizing strut at 530-foot mark signaling start of final 100 feet to topping out.*

The gleaming stainless steel legs of the Gateway Arch were recently connected by a steel, truss-like stabilizing strut at the 530-foot level. This will be followed by another 21 triangular sections to be added to each leg, the last of which will act as the keystone section which is expected to be put in place early this fall when the Arch reaches its full height of 630 feet.

Weighing some 60 tons, the temporary stabilizing strut, which is composed mainly of tubular and T-1 roll shaped members, is 255 feet long, 40 feet wide, and 15 feet deep. It was fabricated in the shop in Pittsburgh, Pennsylvania and shipped to the site where it was erected with field connections being made by A 325 high strength steel bolts.

With six cables at each end, the strut was raised by the two creeper derricks that have been inching their way up the Arch legs as they raise the triangular block-like sections into place. The strut is bolted to a T-1 steel collar or harness which had been previously erected around each of the two legs.

The actual lifting operation took

less than 30 minutes. But the better part of a day was required to secure the strut and to install the four 45-ton horizontal jacks at the contact points of the strut and the collars so that pressure could be applied to make the brace rigid against the legs.

After the 21 sections have been added to each leg, the truss will be lowered to the ground by the creeper derricks—its mission completed.

The 12-foot high triangular shaped sections forming the legs of the Arch have double walls with the space between them up to the 300-foot mark filled with reinforced concrete. The inner skin is  $\frac{3}{8}$  inch thick carbon steel except at the corners where  $1\frac{3}{4}$  inch thick steel was used for greater stiffness. The exterior surface of the Arch is fabricated from 900 tons of  $\frac{1}{4}$  inch thick polished stainless steel plates.

Working together, the inner carbon

steel and the outer skin of stainless steel carry the gravity and wind loads to the foundation since there is no structural skeleton. The shape of the Arch is an inverted catenary (the shape of a chain hanging freely between two points of support)—this is the soundest of all Arch types because the thrust passes through the legs to the foundations.

When completed, the Gateway Arch will tower 630 feet over St. Louis and the banks of the Mississippi and will afford visitors an unobstructed view looking east and west. Visitors will be carried to an observation platform inside the top of the Arch by a train-like conveyance system running inside each leg. The train will be boarded in the museum area located below the Arch. The Arch, the Museum and a park area are all part of the Jefferson National Expansion Memorial being developed by the National Park Service.

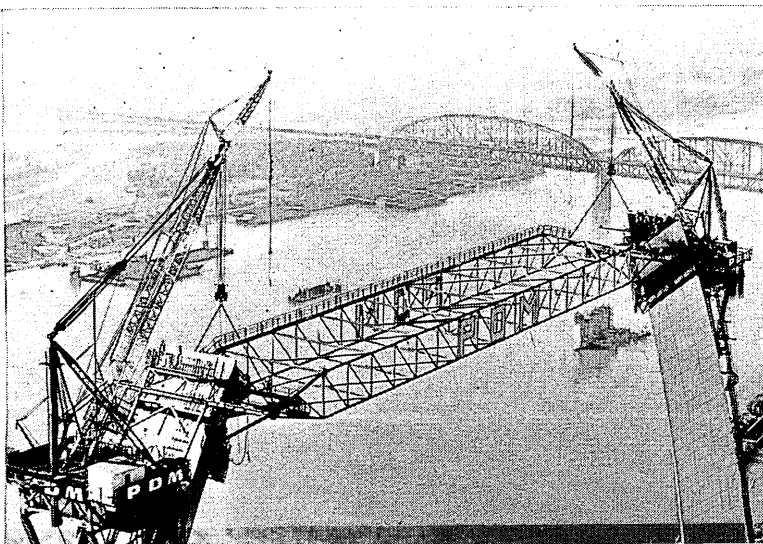
Commemorating the opening of the West after the Louisiana Purchase, the giant steel Arch will also serve as a permanent memorial to the ingenuity and resourcefulness of its designers, engineers, and builders.

Conceived and designed by the late Eero Saarinen, the Arch is being fabricated and erected by the Pittsburgh-Des Moines Steel Company. Structural engineers for the \$12.5 million monument are Severud, Elstad, Krueger and Associates and the prime contractor is the MacDonald Construction Company.

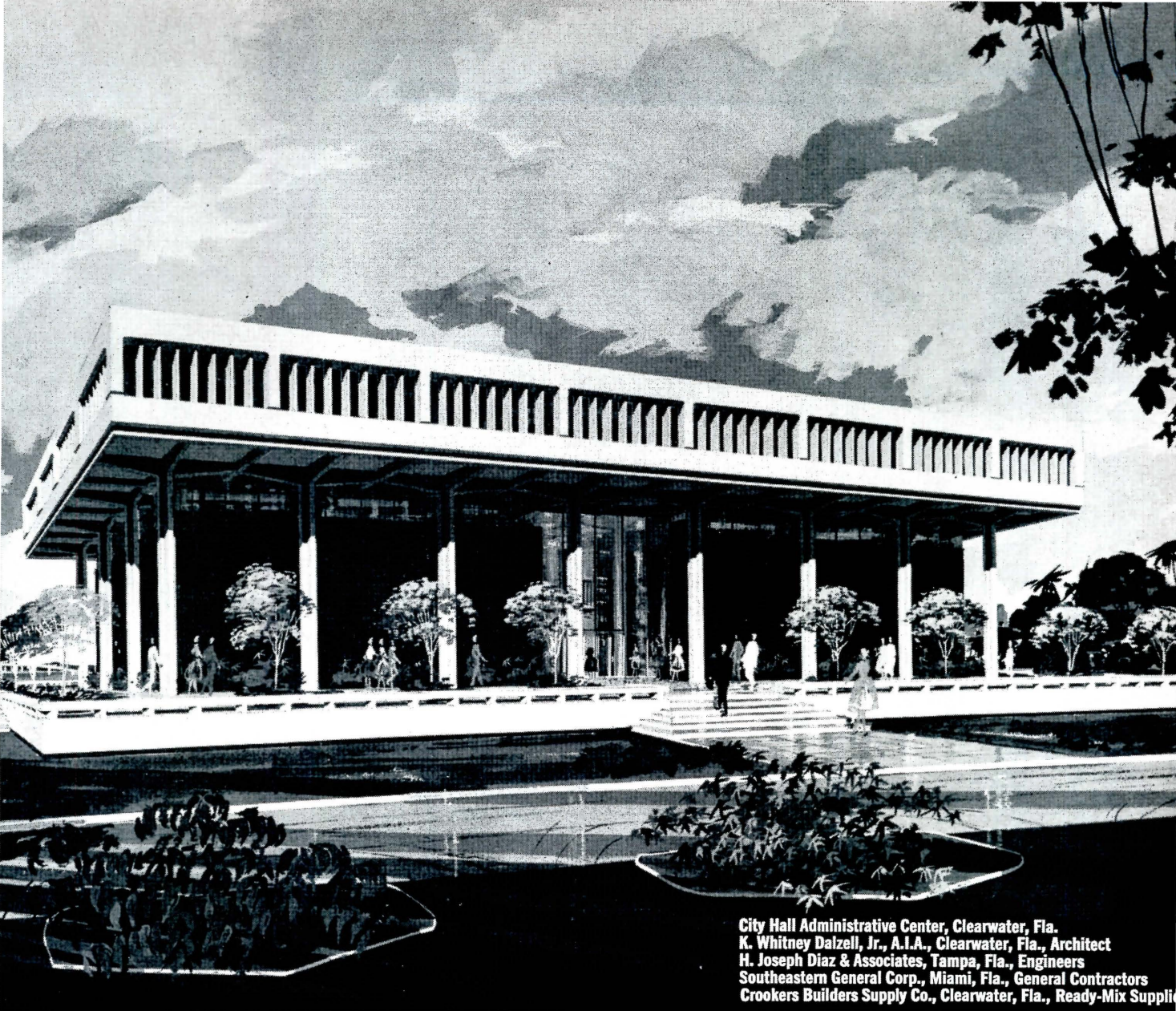
THE FLORIDA ARCHITECT



Arteaga Photos







City Hall Administrative Center, Clearwater, Fla.  
K. Whitney Dalzell, Jr., A.I.A., Clearwater, Fla., Architect  
H. Joseph Diaz & Associates, Tampa, Fla., Engineers  
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## A CRISP DESIGN FOR CLEARWATER, FLORIDA

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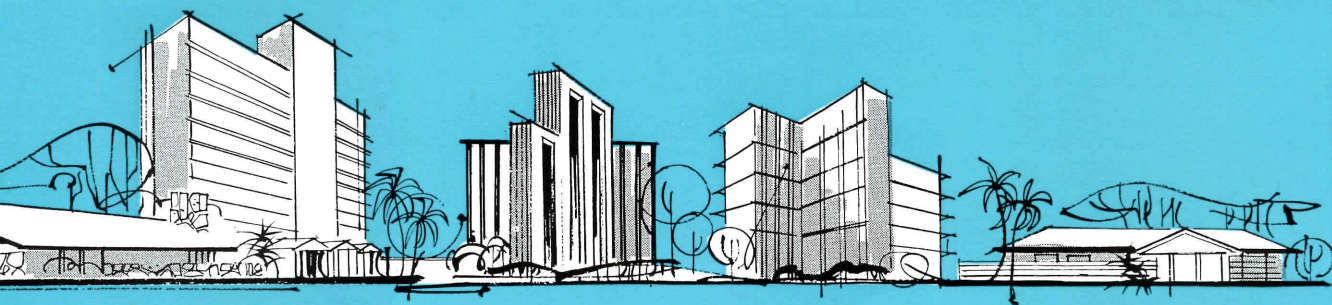
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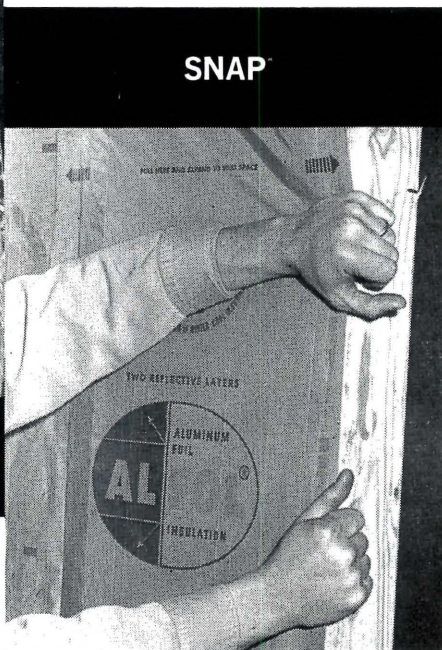


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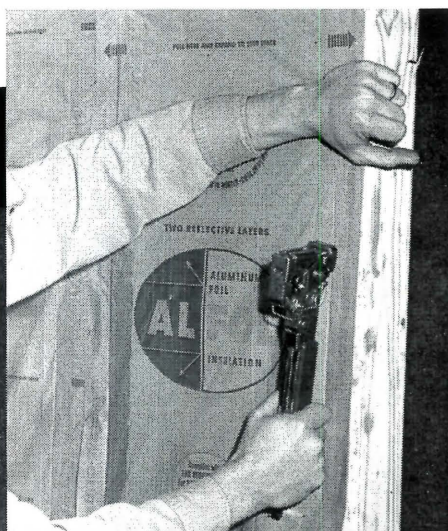
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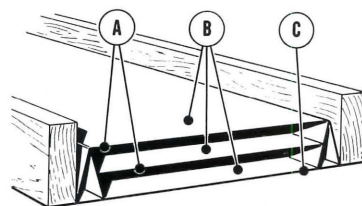


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# Loch Ness Monster Joins Up In Florida Waters

Dubbed, "Sea Serpent Rampant," by its creator, Peter Nicholson, a 25-foot long denizen of the deep has been causing many to pause as they pass through the mall of the newly-erected Hollywood Center, Hollywood, Florida.

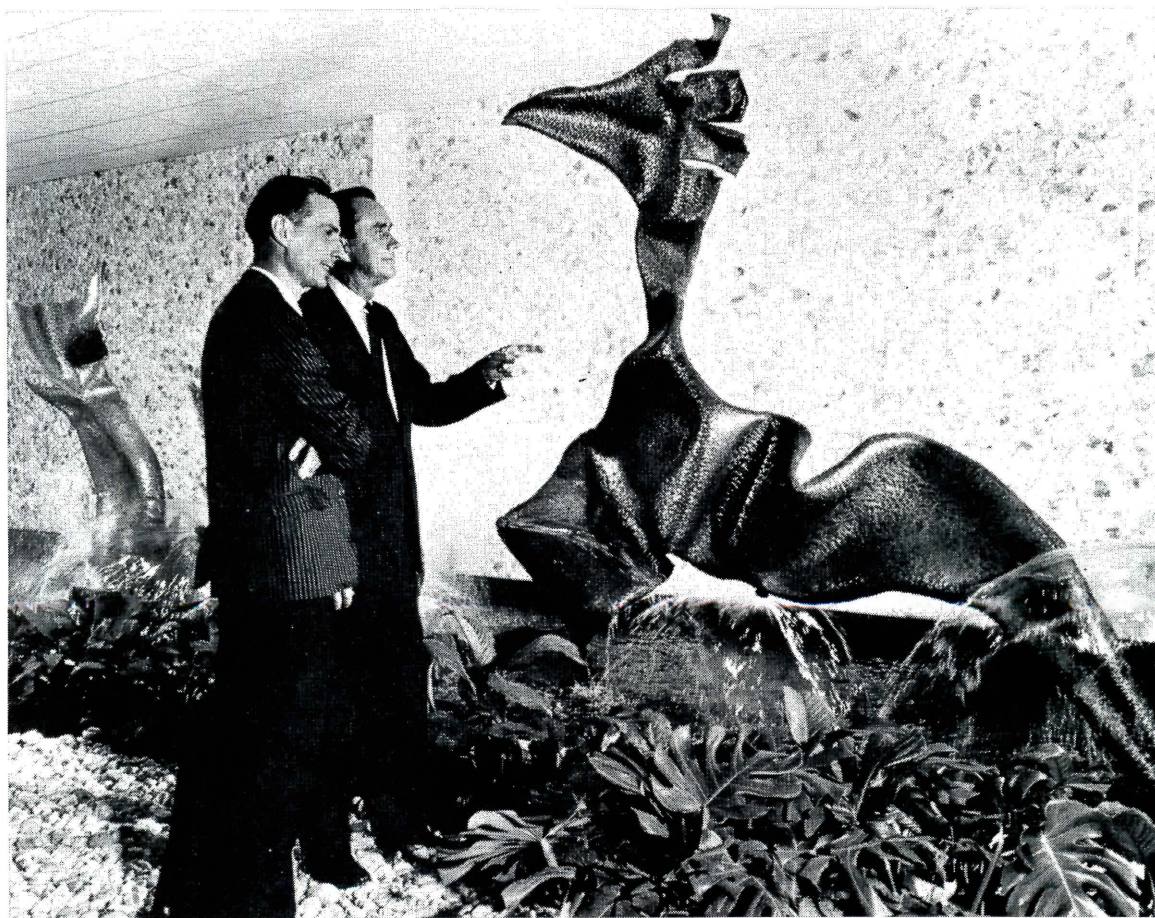
Mr. Nicholson, whose previous commissions include a fountain sculpture for the Carlton Beach Hotel, Bermuda, a colored bas relief for American Airlines Terminal, Kennedy International Airport, New York, and a monumental cast bronze sculpture and fountain for Sheraton Hotel, San Juan, Puerto Rico, has this to say

about his latest creation, "When I was commissioned by Herbert H. Johnson, the architect, to create a piece for the mall of the Hollywood Shopping Center, I immediately visualized a sculpture that would portray the motion of many people passing through the mall, as well as something that would have the feel of Florida about it. The wriggling sea monster in the form of a fountain seemed to me to be the answer. It would be both a foil for, and a complement to, the water sculpture, the curving copper forms reflecting and echoing the scintillating water form.

"Starting with plain sheets of 16-ounce copper made by Revere Copper and Brass Incorporated, I beat and shaped the 'monster' into submission," Mr. Nicholson explained, with a twinkle in his eyes, "using the ancient repoussé method of creating three-dimensional forms . . . assisted by the greater flexibility given by using an oxyacetylene burning process to give varying textures."

In commenting on the "Sea monster", Mr. Johnson, the architect, pointed out the fast growing trend toward the use of sculpture in modern

*(Continued on Page 18)*



Peter Nicholson (left) and Herbert Johnson, AIA (right) discuss the unusual fountain located in the mall of the new Hollywood Center, Hollywood, Florida.



## Sea Serpent Fountain . . .

(Continued from Page 17)

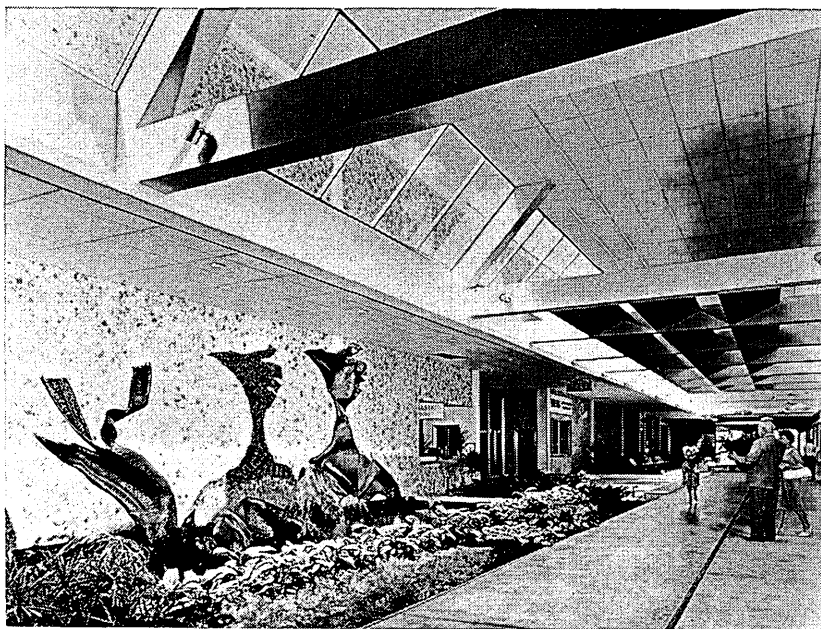
highrise buildings and shopping centers. Said he, "The regional shopping center which developed after World War II offers a perfect setting to display work of art, particularly sculpture. In the mall of the average center, the sculpture will get greater exposure than in any park or museum. However, the realization of this was a long time in coming. It was only with the designing of such large centers as Northland in Detroit and others that there was any use of sculpture at all.

"It appears that there is a new feeling among the developers at this point, perhaps partly because of more awareness of art in the United States; and perhaps partly because of the attention that sculpture has been getting in the centers. I feel that from now on we will be able to use more and more."

At the present time, we have four

major regional centers on the boards, all of which are committed to one or more pieces of art in the enclosed air-conditioned malls with which all new centers are being built."

Estelle Dodge of Estelle Dodge Associates, Inc., consultants to architects and builders for the commissioning of art works, who has worked with many of the country's leading sculptors, had this to say, "There is a noticeably marked and increasing trend in recent years to coordinate sculpture or other art works with the design of buildings. This development has now reached the point where few public buildings of note do not include — as part of their overall design — one or more commissioned art creations. Such art is included, not as mere decoration, but as an integral part of the architectural concept of the buildings themselves."



Shoppers pause to wonder at the Sea Serpent Fountain.

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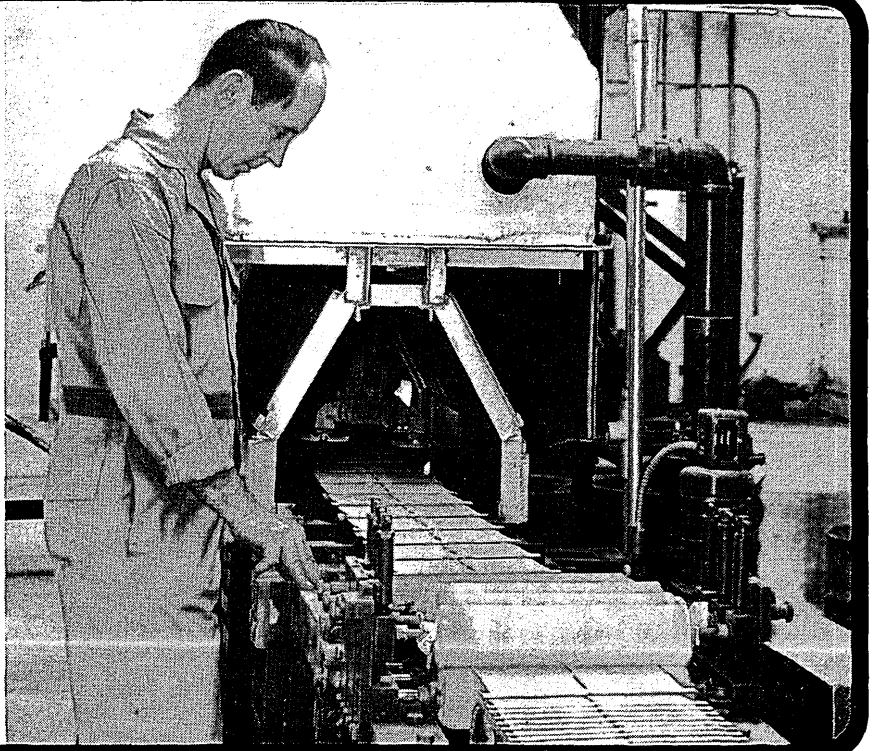
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# rd G od D sign Wit L ss T x s

The new president of the American Institute of Architects (AIA) has a new approach to America's quest for good design—pay for it.

Morris Ketchum, Jr., of New York thinks a few bucks will accomplish more for the beauty of U. S. cities than all the preaching in the world.

The problem, as Ketchum sees it, is simple. We reward people for building junky buildings and we penalize them for fine ones.

Example: The Seagram Co., hired some of the best architects in the country and used some very expensive materials for its beautiful new office in New York. The company set the building well back from the street, Park Avenue, in order to have a nice plaza with trees and a fountain in front.

This setback meant giving up a lot of rents in a very high-rent part of New York.

What did the city do? It slapped a tax rate on the Seagram Building

50 per cent higher than the rate it was applying to inferior speculative buildings in the same neighborhood.

The city explained to the company that it ought to pay higher taxes because it had a "prestige building."

The state courts upheld this judgment and went so far as to say that the high-cost Seagram building "does not do much credit to the sagacity of the corporate managers."

Meanwhile, slum dwellings in New York or any other city are getting taxed at much lower rates than beautiful buildings. After all, they're run down. And should a slum owner install new plumbing or apply a coat of paint, up go his taxes.

In other words, those who build well get soaked for their pains, those who let their property go to pieces are rewarded.

In order to turn this situation around, Ketchum proposes that cities give tax rebates to people who put up

well-designed buildings. He would do the same for those who rehabilitate run-down structures.

Ditto for owners who donate some of their land for public use as the Seagram Co., did when it set its building back from Park Avenue. On sunny days, the plaza in front of it is full of office workers and others relaxing and eating their lunch.

In addition, Ketchum would like the federal government to subsidize interest rates for people who construct beautiful buildings financed with federally-insured mortgages.

As he sees it, rewarding beauty in these ways would not be charity. In the long run it will pay big dollar dividends to cities, Ketchum says.

That's because well-designed buildings keep their tax value longer than junky ones. And slums, quite aside from their cost in human misery, take extra dollars for police and fire protection and health and other services.

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Key West...

# The Old Island Restores Itself

By MARY WOOD MALONE

Publicity Chairman

Old Island Restoration Foundation, Inc.

Key West's golden era was the 19th century. Its earliest houses were prefabricated in the Bahamas. English immigrants brought their houses with them, in schooners or barges, and many of these seagoing houses are still in use, in spite of time, fire and hurricanes.

As Key West prospered (in 1832 it was the richest city per capita in the United States) ship's carpenters were kept busy building fine residences of lignum vitae and what is now called Dade county pine, fitted together with mortise and tenon joints and wooden pegs. Mahogany was used for fences and outhouses.

Mitchell Wolfson, a Key West boy-made-good as a financier, quietly bought a house that had been condemned, and entrusted its restoration to A. Herbert Mathis. Frederick Rand furnished it.

Old Key West was fast disappearing from neglect and tasteless 'modernization' — which meant disguising fine buildings with false fronts of

glass and neon, covering ship-lap siding with perma-stone and replacing lead glass with metal jalousies.

The beauty of the Wolfson restoration of the Audubon house inspired twelve people to form a society to preserve the unique architecture and heritage of Key West. The Director of the National Trust came to give advice; a charter was drawn up, and Old Island Restoration Foundation, Inc., was born — with no money and no idea what to tackle.

Two of the members happened to drive past Key West's worst ruin, the old Mallory Docks, and had a simultaneous inspiration. "Wouldn't this be a wonderful location for a civic center?"

It is an area 250 ft. deep with 450 ft. of waterfront on the Gulf of Mexico. The wooden wharf had a sign "Fish at Your Own Risk," but there were three old warehouses, one of brick and two of stone, that seemed still sturdy, amid a welter of shacks and refuse. The City of Key West had

bought the area in 1952 for \$150,000.00, but had done nothing with it beyond renting warehouse space in buildings where the leaks were not too bad.

Spanish explorers landed there. Pirates had used the anchorage. In 1823, it was the base of Commodore David Porter's Anti-Piratical Squadron, which destroyed piracy in the Western Hemisphere. Expeditionary forces in five wars had assembled there. It was the commercial heart of Key West in the days of its maritime glory.

Old Island Restoration Foundation had found its first goal — and the time was opportune. A bond issue was in the making for a convention hall, an 18-hole golf course and other civic improvements.

The fledgling Foundation tried out its power of persuasion on the City Commission and the Board of Public Works empowered it to build the improvements. There was a period of

*(Continued on Page 22)*

Photos: Don Pinder

The Audubon House was the first restoration in Key West, Florida, completed in 1960, by Mitchell Wolfson. Audubon was a guest here in 1832 while he worked on his "Birds of America". The house is furnished with fine English antiques, and contains the four great Audubon folios, all a gift to Key West from the Wolfson family.

AUGUST, 1965



## Key West . . .

*(Continued from Page 21)*

frustration and ridicule, but in the end the City Commission was convinced that the Old Mallory Square idea had merit.

Rader & Associates of Miami had charge of the entire redevelopment.

The costliest item was a reinforced concrete wharf to replace the ruined wooden one, at \$163,133.00. It promptly became the focal point of Key West. Fishermen are shoulder to shoulder, and the fishing is good. Visitors gather to sun themselves, to enjoy the view of the Gulf, and to watch the shipping glide by, close enough to converse with the crews.

Instead of building a convention hall in some outlying salt pond, it was decided to utilize the largest warehouse. Built in the early 1800's of red brick made in Pensacola, the walls are a series of graceful arches, where salvaged cargoes were sold at auction in the days of the wreckers. In the year 1846, \$1,600,000.00 was realized at the sales, divided by the Admiralty Court among the wreckers, owners and insurance agencies.

It cost \$68,281.00 to transform the brick warehouse into an extraordinarily handsome Community Center, which is in constant use.

Landscaping the Square cost \$13,630. The large open area had been paved and ornamental lighting installed. It is a free parking lot for 188 cars, much appreciated by tourists.

### Community Cooperation

The Key West Players were given a token lease on a stone warehouse, and raised \$30,000.00 to make it into the Waterfront Playhouse. It is a gem of a theatre, with air conditioning, comfortable seats and excellent stage equipment.

Two organizations occupy the third warehouse. The Chamber of Commerce spent \$12,000.00 on its quarters. It moved from offices on the main business street in 1963, and immediately its membership increased by one-third and its work load doubled. In 1964 the Chamber opened an exhibit of mounted fish that is second only to the collection in the Smithsonian Institution.

The other half of the warehouse is called the Market Place, a modified Women's Exchange.

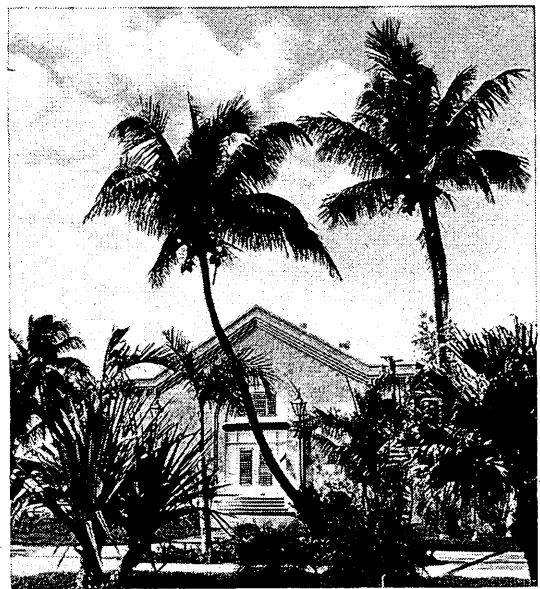
The only other building worth salvage was the quaint frame ticket office of the Mallory Steamship Co. It became headquarters for Old Island Restoration Foundation, called Hospitality House.

*By finding new uses for what it*

*already had, Key West revitalized a decayed area, dramatized its history, and provided a prime tourist attraction at a total cost, including the land, of \$210,110.00 — less than the cost of building a new convention hall.*

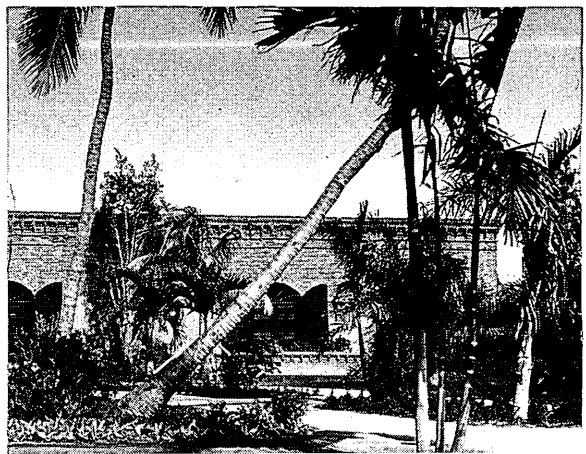


Above: The restored concrete wharf, 450 feet long, is always crowded. Old Mallory Square has free parking for 188 cars.



Above: The abandoned store warehouse was transformed inside and out to become the Waterfront Playhouse.

Below: Wreckers auctions were held in the 1800's in the then brick warehouse which has been restored and now is the Community Center, Old Mallory Square.



# Tampa Federal Office Building

**Architects:** ROBERT WIELAGE, AIA and  
H. LESLIE WALKER, AIA,  
Associate Architects, Tampa

**Mural Artist:** FRANK PRINCE, Tampa

**General**

**Contractor:** ARTHUR VENNERI CO.,  
Westfield, N. J.



Photo: Alexandre Georges

The Federal Office Building located in Tampa, Florida, is a \$2,400,000 structure of some 117,000 square feet in eight stories. Constructed in 1963-64, it incorporates some of the most advanced planning and design now being utilized by the General Services Administration.

Almost all of the Federal Agencies located in the Tampa Metropolitan Area are housed in this building. It is planned to accommodate many varying functions for governmental services, from the F.B.I. and Border Patrol to the U. S. Coast Guard; Depart-

ment of Health, Education and Welfare; and the Department of Internal Revenue, to name a few.

To orient its sub-tropical environment, the building incorporates a unique "solar wall" of precast, insulated curtain wall panels and sun shades cast as an integral unit. The combination of vertical "channel section panels" and the "sun shade" panels creates not only the anticipated reduction in air-conditioning requirements, but the extra bonus of a constantly changing facade design which has proven to be a real favorite of

Tampa inhabitants.

Dark grey plate glass windows and a use of both rough textured and polished black granite veneer complement the exposed white quartz aggregate precast panels on the upper stories of the building.

A stone-colored, two-part polysulfide liquid polymer base sealant was used in sealing the precast panels and rough textured granite mosaic veneer. A black sealant of the same type was used to seal the polished granite sections used on the columns. All pivoted aluminum sash were also sealed with the stone-colored sealant.

The building is planned on a five-foot square module for all office areas, and each module has a triple connection for electric, telephone and intercom, as well as a dual purpose fluorescent light fixture and conditioned air supply.

The plan of the building locates all three elevators, toilets, stairways and service facilities in a "central core area", allowing the use of the entire perimeter of each floor as unrestricted office space. All interior office partitions are the removable type, providing maximum flexibility of occupancy. Heating and air-conditioning high velocity ducts rise in the central core area and branch out to individual mixing boxes serving separate, thermostatic controls in each bay of office areas.

Local Tampans have been well pleased with the project as a contemporary building providing functional restraint and a sense of dignity.

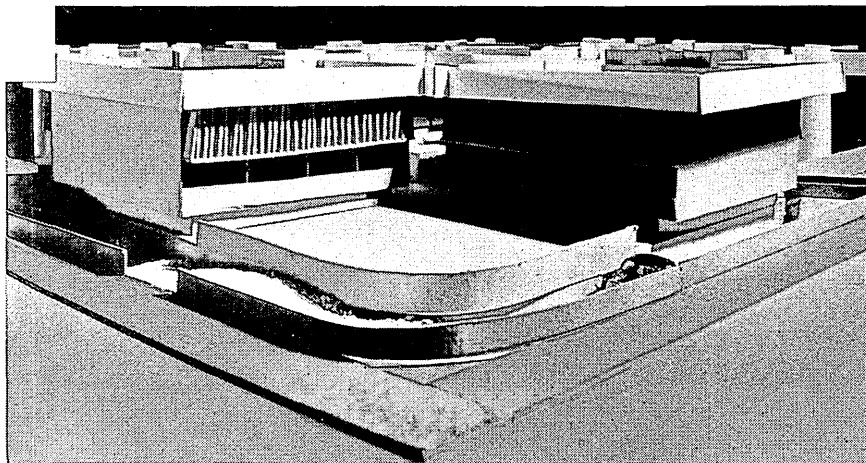




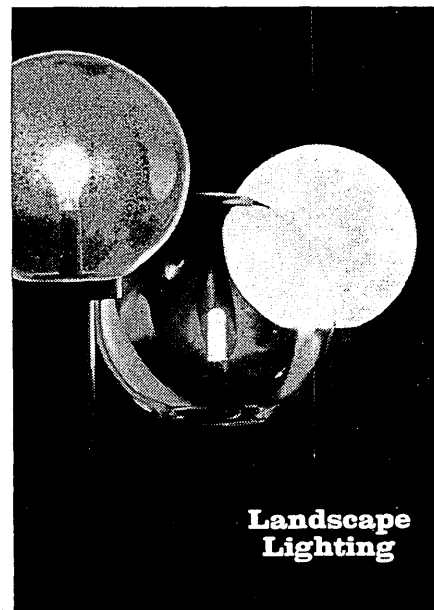
## UF Graduate Honored

Chris Charles Benninger, a graduating senior in the University of Florida College of Architecture and Fine Arts, recently was awarded a certificate of merit from Regional Manager A. R. Brickler, of the Port-Cement Association for placing sec-

ond in PCA's southeastern regional architectural scholarship program. Benninger's father, Dr. L. J. Benninger, is a professor of accounting in the University's College of Business Administration. Benninger's entry was titled "Student Housing."



Scale model of the entry of Chris C. Benninger. The entry was titled 'Student Housing'.



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Florida Investor Owned Electric Utilities . . . . .	14-15
Florida Natural Gas Association . . . . .	5
Florida Portland Cement Division . . . . .	6
Jones and Laughlin Steel Corporation . . . . .	9-10
Julius Blum & Co. . . . .	4
Merry Brothers Brick & Tile Co. . . . .	1
Prescolite Manufacturing Co. . . . .	24
Reflectal Corporation . . . . .	16
Robb's Manufacturing Co. . . . .	24
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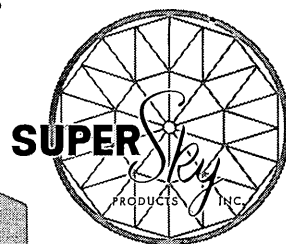
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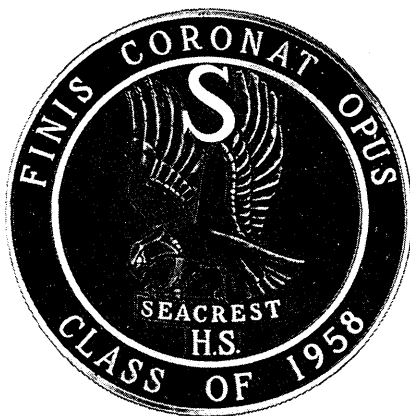
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# The Sanford W. Goin Architectural Scholarship

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- He was keenly aware that in the training of young people lay the bright future of the profession he served so well. So he worked with them, counseled them, taught them by giving freely of his interests, energies and experience. . . . The Sanford W. Goin Architectural Scholarship was established for the purpose of continuing in some measure, the opportunities for training he so constantly offered. Your contribution to it can thus be a tangible share toward realization of those professional ideals for which Sanford W. Goin lived and worked.

The Florida Central Auxiliary has undertaken, as a special project, to raise funds for the Sanford W. Goin Architectural Scholarship. Contributions should be addressed to Mrs. Archie G. Parish, President of Women's Auxiliary, 145 Wildwood Lane, S. E., St. Petersburg 5, Florida.

**WOMEN'S AUXILIARY, FLORIDA CENTRAL CHAPTER, AIA.**

# Can We Wave The Flag Too Much?

Is it possible to wave the flag too much? Provided, of course, that you wave it with integrity? Is it possible to study Lincoln or Shakespeare too much? Is it possible to read the Bible too much ★ The great, the good, the true, are inexhaustible for inspiration, example and strength. I believe that we are not waving our flag enough, not nearly enough ★ It seems to me that we are developing a tendency to be timid or even apologetic about waving the stars and stripes. Walk up and down the streets on July 4th and count the flags. It is our nation's birthday, a sacred day in world history, the most important day of America. Why isn't the flag flying on every rooftop and from every home and building? This complacent attitude is strong evidence of cancerous patriotic decay. The flag is a symbol of our national unity. It is the spirit of our undying devotion to our country. It stands for the best that is in us . . . for loyalty, character, and faith in democracy ★ Isn't our flag a synonym of the United States of America? Does it not represent man's greatest, noblest, most sublime dream? Is it not the zenith of achievement, the goal to which generations have aspired? ★ Ladies and gentlemen, I believe it is time for us . . . for the mad, rushing Twentieth Century American . . . to stop for a moment and think. Let us arrest our near reverential admiration of material success and return to the spiritual and ethical values. Let us imbue and rekindle in ourselves and our children the so-called old-fashioned way of patriotism, a burning devotion to the principles and ideals upon which our country was founded ★ Should not every home own and proudly display the colors on holidays and other such occasions? Isn't the flag Patrick Henry, Jefferson, Franklin, Washington, Nathan Hale, Gettysburg and Valley Forge, Paul Revere, Jackson and other great men and women who have given us our heritage. When you look at the flag can't you see the Alamo, Corrigedor, Pearl Harbor, The Monitor, The Merrimac, Wake Island, and Korea? Lest we forget, isn't the flag Flanders Field, Bataan, Iwo Jima, Normandy, Babe Ruth and Davy Crockett? ★ The great events of our past and present are wrapped up in our flag ★ It is a symbol of this blessed nation, a giant in industry, education and commerce. Millions of fertile square miles, wheatlands, coal mines, steel plants. Our great republic, the chosen infant destined to be man's last and remaining hope for suffering humanity, a shining beacon of light, noble and glorious, the haven for the oppressed and persecuted and truly God's gift to mankind ★

That is what the flag means to me. Can we wave it too much? I don't think so.

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Dr. DeLove is the author of *The Quiet Betrayal* and president of Independence Hall of Chicago. Reply of S. L. DeLove on the *Know Your History Hour*, December 30th, 1956, to a listener who wrote as follows: "Your programs are wonderful — especially the no commercials — but you are waving the flag too much."

The above has been reprinted annually in many national magazines, newspapers and radio stations, and is a part of the Congressional Record.